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ABSTRACT

This booklet is designed to assist administrators and teachers in planning, developing, and implementing K-12 theater instruction. The materials presented in the booklet are intended to aid local school systems in planning local curricula, developing a local philosophy, defining local goals, evaluating the extent to which the goals are contained in current curricular offerings, identifying needed curricular content, and defining selected theater terms with important curricular implications. The booklet is organized in five major sections: (1) Philosophy; (2) Goals and Subgoals (broad statements of desired outcomes derived from the philosophy); (3) Expectancies (behavioral statements); (4) Illustrative Objectives (sample objectives which show how goals and subgoals may be treated at particular learning levels); and (5) Curriculum Development Process (describing how to develop and use goals, subgoals, expectancies, and objectives in the preparation of theater scopes and sequences and instructional units). Six appendixes contain a sample set of illustrative objectives, a note on required Maryland competency objectives, a theater curricular framework glossary, and lists of the Maryland Theatre Curricular Framework task force, review panel, and national review panel. (SR)

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THEATRE

A MARYLAND CURRICULAR FRAMEWORK

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CONTENTS

Acknowledgements IV
Foreword V
Preface VI
Introduction: A Statement of Purpose 1
Philosophy 2
Theatre Education Goals and Subgoals 3
Expectancy Levels 12
Illustrative Objectives 15
Curriculum Assessment and Development 16
Philosophy
Goals
Scope and Sequence
Instructional Units
Appendices 25

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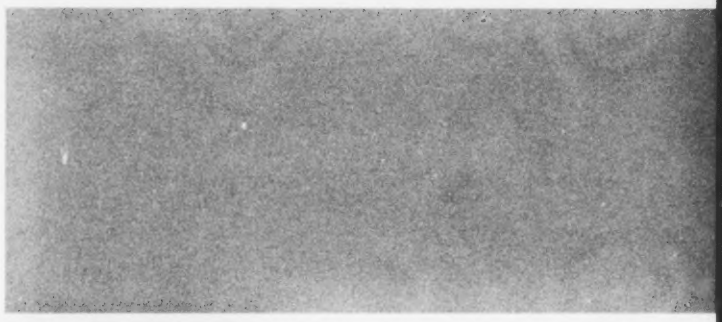

FOREWORD

Through observation and artistic imitation, theatre has studied and commented on human behavior for centuries. Theatre continues to flourish in its pure form while film and television have adapted its presentational qualities, making theatrical experience an integral part of daily life. An amalgam of the other arts, theatre has unusual power to inform and to instruct at the same time that it entertains.

Theatrical history claims the names of writers whose works are essential to the study of civilization; other theatrical collaborators—performers, directors, technicians, and managers—have contributed to civilization through this lively art. As an index to human imagination and invention, theatre invites close attention.

This curricular framework provides guidelines for the development and assessment of comprehensive K–12 theatre education programs in the schools of Maryland and indicates ways in which citizens in an increasingly complex society can learn in and through the study of theatre.

Joseph L. Shilling
State Superintendent of Schools

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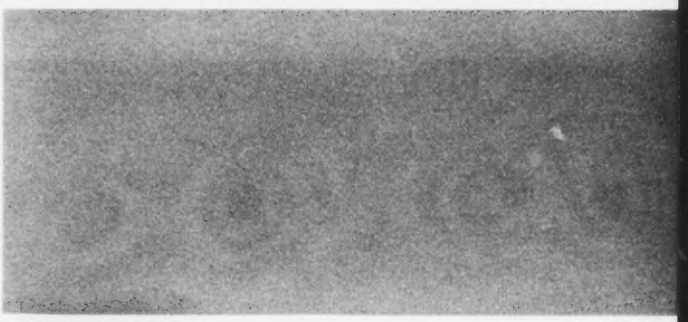

PREFACE

In response to a statewide mandate for more comprehensive programs in the arts, the Maryland State Board of Education, through the State Superintendent of Schools, formed a theatre task force charged with developing goals for a comprehensive K–12 theatre program. The task force was made up of elementary and secondary school teachers of theatre, a public school specialist in aesthetic education, the director of a theatre company that performs and provides consulting services for schools, a university specialist in theatre education, and a state specialist in the fine arts. The task force functioned under the aegis of the Chief of the Arts and Humanities Section of the Maryland State Department of Education.

The group reviewed curricular materials related to theatre education from many sources and numerous states. Background material from respected theatre educators was also considered as the task force developed its philosophy and the four goals of the program. Members of the task force developed and refined subgoals for each goal and listed expectancies that delineate the possible scope of the subgoals. Illustrative objectives were then developed as examples of ways to incorporate subgoals into local theatre curricula.

Reviews of the final document were made by nationally recognized experts in theatre education and teachers, supervisors, and theatre practitioners from Maryland. A formal review panel, chaired by the State Assistant Superintendent, Division of Instruction, was convened to consider the completed work.

Finally, the State Department of Education funded projects for local systems to examine their current programs and outline and compare their desired theatre curriculum with the new goals for theatre education.

This document summarizes the work directed by the task force and includes a section to assist local school systems in their curriculum development efforts.

INTRODUCTION

A Statement of Purpose

Theatre: A Maryland Curricular Framework is designed to assist administrators and teachers in planning, developing, and implementing K–12 theatre instruction. It includes a philosophical statement and guidelines for formal, systematic, and comprehensive study of the discipline. Theatrical activities are an essential component of theatre study; they also can be integrated with general curriculum. The materials presented will aid local school systems in:

Planning local curricula,
Developing a local philosophy,
Defining a local set of goals and subgoals,
Evaluating the extent to which the goals and subgoals are contained in current curricular offerings,
Identifying needed curricular content and instructional strategies, and
Defining selected theatre terms having important curricular implications.

This document is organized in five major sections:

The Philosophy—This section defines the nature of theatre and describes its relationship with society, the learner, and the school curriculum.

Goals and Subgoals—These broad statements of desired outcomes derive from the philosophy and provide direction and clarity for the program.

Expectancies—These behavioral statements provide further definition for each subgoal.

Illustrative Objectives—These sample objectives show how goals and subgoals may be treated at particular learning levels.

Curriculum Development Process—This section describes how to develop and use goals, subgoals, expectancies, and objectives in the preparation of theatre scopes and sequences and instructional units.

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PHILOSOPHY

The Nature of Theatre

Theatre is an art with roots that extend deeply into human experience. In a time-honored tradition that stretches back to the first enacting storytellers, theatrical expression has enriched religious rite, enhanced the rituals that mark the passages of private and public life, voiced the concerns of individuals and society, and explored the frontiers of curiosity and creativity.

Theatre is the empathetic examination of human experience by actors before an audience. While it may take many shapes and serve many purposes, theatre is a disciplined, collaborative activity that requires the ability to think critically, to create imaginatively, to call upon emotional resources, and to share verbally and non-verbally.

Those involved in the creation of theatre are playwrights, actors, directors, designers, technicians, and audiences—present in varying degrees depending on the purpose, the nature, and the setting of the theatrical enterprise. Each is influenced by cultural context, stylistic evolution, and personal inspiration.

By engaging both the intellect and the emotions through imitation of human behavior, theatre results in an exprience that is more than the sum of its parts. Uniquely, theatre permits transcendence of immediate reality and acknowledgement of kinship with the human family across time and space.

In Shakespeare's phrase, theatre holds "the mirror up to nature."

Theatre and Society

Theatre has always served a social purpose. Springing from the need to communicate expressively, theatre has provided society with a unique way of examining its condition, its fears, hopes, dreams, and aspirations. The content of theatre extends to theatre-derived media (film, television) and is prominent in daily life, politics, commerce, and leisure. Because theatre in its varied forms is an artistic amalgam of all the arts, it has unusual power to inform and instruct as it entertains. Understanding its content and how that content affects the quality of life is essential to an informed citizenry. Theatre, therefore, challenges the members of society to examine life experience and to share intellectually and emotionally.

In its most frequent form, theatre is a communal activity requiring the participation of technicians and artists and the presence of an audience.

Theatre and the Learner

Imitation, which lies at the center of theatrical activity, is learned early in life and practiced thereafter. Through sequential theatrical experiences that imitate, explore, and respond to human behavior, students have wide opportunity to develop self-esteem, to communicate, to master basic skills, to inquire and discover, to create, and to explore values.

Theatre refers to the study of the artistic discipline. At the elementary level, students learn through creative dramatics and possibly performance experiences having a clear distinction between actors and audience. At the secondary level, students encounter theatre as both an academic discipline and as a performing art. Additionally, theatre activities may be used as instructional strategies for implementing general curriculum K–12.

While some students demonstrate special talent and should be assisted in preparing for professional theatre careers, all students are entitled to share in theatrical experiences aimed at achieving four major goals that foster intellectual, aesthetic, social, and technical proficiency.

Theatre Curriculum

A theatre curriculum is the organized means by which students may be assisted in establishing a life-long relationship with theatrical expression. Structured by scope and sequence, curriculum in theatre reflects the nature of the art form, its societal relationship, and its significance to both broad and specific needs of learners.

Theatre experiences K–12 are intended to encourage students to explore aspects of their development, to express themselves creatively, to develop intellectual and physical discipline, and to reflect on universal issues. All theatre experiences should accommodate the interests and abilities of students and lead them systematically toward an integrated understanding and appreciation of the role of theatre in their personal lives and environment.

Theatre curriculum lends itself particularly to experimentation and to revision on the basis of spectator response. Theatre, by its nature, is communal and for that reason places students in the position of developing and using skills that promote the common good.

Theatre study challenges students to develop the skills of attending, responding, and evaluating. Because of the prevailing influence of theatre-derived media, such skill development spreads naturally from the study of the art form outward to society where the success of theatre is encouraged by an informed, discriminating audience.

Theatre curriculum encompasses the study of theatre history and dramatic literature; development of physical, emotional, and interpretive skills; understanding and mastery of language, vocal, and physical technique; appreciation and demonstration of technical theatre craft; and the development of critical acumen.

THEATRE EDUCATION GOALS AND SUBGOALS

These four goals and their respective subgoals represent broad guidelines for K–12 theatre programs in the school systems of Maryland. The goals and subgoals amplify different aspects of a program designed for all students at all grade levels.

While the goals and subgoals sometimes may be pursued separately, they must be interwoven for truest achievement. The goals and subgoals are the driving force behind the knowledge, skills, habits, and attitudes to be achieved in a comprehensive program.

Each goal addresses a different category of content. Those categories included are:

Goal 1. Aesthetic Education

Goal 2. Historical, Cultural, and Social Context

Goal 3. Creative Expression and Performance

Goal 4. Aesthetic Criticism

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GOAL 1

To develop the ability to perceive and respond to theatre as a collaborative imitation of human experience

Traditionally theatre has served society as a reflector of individuals and groups in their efforts to know and live with others. Its metaphoric representation of human behavior allows participants and observers to confront shared universal issues, to evaluate solutions, and to seek fulfillment of human potential.

Goal 1 focuses on how theatre has depicted the spectrum of human behavior, how that behavior is manifest in the communal effort of making and appreciating theatre, and how examination of that behavior can lead to recognition and understanding of membership in the human family.

Subgoals

1.1 Develop an understanding of how theatre, as a collaborative art form, reflects humanity.

1.2 Develop an understanding of how the elements of theatre are used to enhance perception and aesthetic response.

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GOAL 2

To develop an understanding of the theories, forms, history, and literature of theatre

Theatre requires of its practitioners a close understanding of its origins, growth, and variations. While students may study theatre for varied reasons, they are more proficient when they understand themselves in relation to the world of theatre past and present. In the elementary grades, students explore the content of this goal best when they engage in dramatic play, creative dramatics, and theatrical activities integrated with general curriculum. Secondary school students should pursue more formal study of this goal.

Goal 2 describes those aspects of theatrical knowledge and perspectives which are essential to a comprehensive theatre curriculum. It also includes a study of the purposes of theatre, the contributions of various cultures and theatrical artists to the art form, and the interrelationship of theatre and society.

Subgoals

2.1 Develop and demonstrate knowledge that diverse theories and forms of theatre satisfy cultural needs, past and present.

2.2 Develop understanding of the history, traditions, and conventions of theatre.

2.3 Develop and demonstrate knowledge of dramatic texts and other literature of the theatre.

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GOAL 3

To develop knowledge, ideas, and skills for theatrical expression

Artistic creation presupposes competency in craft (technique). Close familiarity with the forms, materials, tools, and varieties of theatrical practice enhances creativity within the collaborative making of theatre. Because craft is essential to artistic accomplishment, its development undergirds all aspects of theatre.

Goal 3 indicates the broad range of technical expertise necessary to both theatrical practitioners and audiences. Implied in the goal is individual mastery that contributes to unified artistic expression.

Subgoals

3.1 Develop and explore the creative process through theatrical activities.

3.2 Develop and apply theatrical knowledge, principles, and practices to theatrical activity.

3.3 Develop individual responsibility in collaborative theatre process.

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GOAL 4

To develop the ability to make aesthetic judgments through theatre experience

Theatre is both craft and art. Understanding, appreciating, and responding to both of these aspects of theatre requires the ability to discriminate between them and the ability to recognize how they interact. Developing criteria for judging theatrical presentations enhances artistic effort and audience reaction.

Goal 4 describes the interplay between intellectual comprehension and the trial-and-error practices of theatre in its effort to provide aesthetic satisfaction and to move and persuade audiences.

Subgoals

4.1 Develop the knowledge, skills, and sensitivity to make aesthetic judgments.

4.2 Develop, analyze, and apply criteria for making aesthetic judgments in evaluating theatrical performance.

4.3 Develop the ability to use evaluation as a means for achieving ensemble effect.

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EXPECTANCY STATEMENTS

The expectancy levels further delineate the scope of the goal and subgoal statements and provide a flexible format for describing expected student outcomes. This format allows the teacher to target a class or even an individual student according to the student's promise and experience, or according to age or grade level. The three levels may be described as follows:

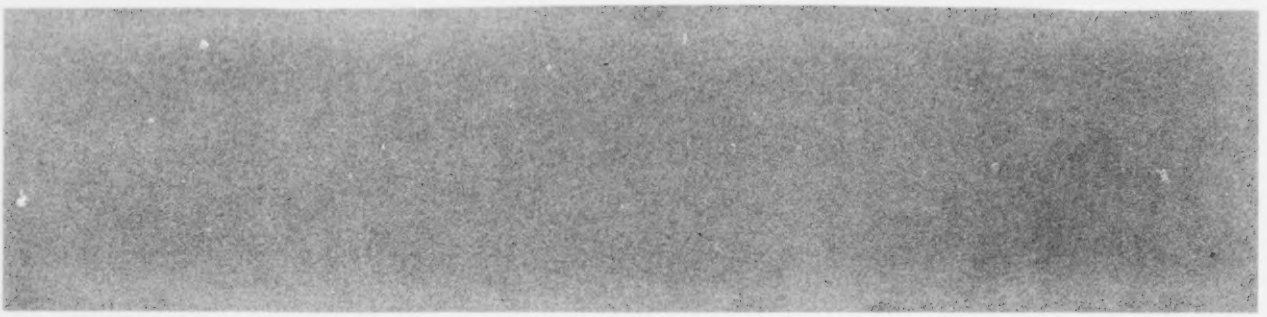
Level 1—Earliest level of exposure, the beginner, primarily physical and concrete information and activity, initiating basic concepts.

Level 2—Reinforcement and extension of basic skills and experience, intermediate difficulty, increasingly sophisticated concepts, broader scope and activity.

Level 3—Advanced level, synthesis of ideas, competent application of concepts and skills, integration with other academic areas, preparation for mature development.

GOAL 1: ***To develop the ability to perceive and respond to theatre as a collaborative imitation of human experience***

SUBGOALS	LEVEL 1 EXPLORE	LEVEL 2 FOCUS	LEVEL 3 APPLY
1.1 Develop an understanding of how theatre, as a collaborative art form reflects humanity.	Become aware of how theatre depicts universal stories and themes.	Recognize how theatre has been used to reflect social concerns.	Analyze how theatre satisfies the need for aesthetic expression through portrayal of human experience.
1.2 Develop an understanding of how the elements of theatre are used to enhance perception and aesthetic response.	Identify the elements of theatre: imitation, language, action, space, time, and energy.	Identify the relationship between the elements of theatre and aesthetic response.	Analyze the elements of theatre in all phases of theatre study.



GOAL 2: ***To develop an understanding of the theories, forms, history, and literature of theatre***

SUBGOALS	LEVEL 1 EXPLORE	LEVEL 2 FOCUS	LEVEL 3 APPLY
2.1 Develop and demonstrate knowledge that diverse theories and forms of theatre satisfy cultural needs, past and present.	Demonstrate behavioral diversity through imitation.	Demonstrate knowledge of the different kinds of theatre in major cultures and major historical periods.	Demonstrate knowledge of the role of theatre in contemporary American life.
2.2 Develop understanding of the history, traditions, and conventions of theatre.	Demonstrate knowledge of theatrical conventions such as willing suspension of disbelief, impersonation, attending, applause.	Demonstrate knowledge of the relationship between theatre activity of the past and the present.	Demonstrate knowledge of the contributions of major theatrical practitioners.
2.3 Develop and demonstrate knowledge of dramatic texts and other literature of the theatre.	Distinguish among the features of dramatic text, e.g., dialogue, narration, acts and scenes.	Read, perform, and attend selected plays.	Read and respond to selected material about theatre history, criticism, commentary, and biography.

GOAL 3: ***To develop knowledge, ideas, and skills for theatrical expression***

SUBGOALS	LEVEL 1 EXPLORE	LEVEL 2 FOCUS	LEVEL 3 APPLY
3.1 Develop and explore the creative process through theatrical activities.	Communicate through theatrical activities.	Develop a variety of original theatrical activities.	Rehearse and perform various theatrical activities.
3.2 Develop and apply theatrical knowledge, principles, and practices to theatrical activity.	Become aware of skills used in theatrical activities.	Develop the various performance/production skills required for theatrical activities.	Refine performance/production skills.
3.3 Develop individual responsibility in collaborative theatre process.	Become aware that theatre activity requires reliance on self and others.	Demonstrate awareness of the various responsibilities necessary in play production.	Practice social responsibility in all theatrical activities.

GOAL 4: ***To develop the ability to make aesthetic judgments through theatre experience***

SUBGOALS	LEVEL 1 EXPLORE	LEVEL 2 FOCUS	LEVEL 3 APPLY
4.1 Develop the knowledge, skills, and sensitivity to make aesthetic judgments.	Become aware that because all art is a form of personal expression, it should be treated respectfully.	Recognize that knowledge and experience influence aesthetic judgment.	Demonstrate a variety of ways of expressing aesthetic judgment.
4.2 Develop, analyze, and apply criteria for making aesthetic judgments in evaluating theatrical performance.	Establish basic criteria for evaluating theatrical responses.	Apply evaluative criteria to both in- and out-of-school performances.	Expand personal criteria by reading and writing theatre criticism.
4.3 Develop the ability to use evaluation as a means for achieving ensemble effect.	Demonstrate the ability to respond to personal and peer performance in a positive, constructive manner.	Build performance skills and positive self-image through self, peer, and directorial evaluation.	Demonstrate an understanding that theatre requires unity of effort and effect.

ILLUSTRATIVE OBJECTIVES

These sample objectives represent a way to incorporate a framework subgoal into local theatre education curricula.* They are organized to give sample objectives for three qualitatively different learning stages. A local school system choosing to use these illustrative objectives may determine their specific placement and modify them to meet local needs.

GOAL 2 To develop an understanding of the theories, forms, history, and literature of theatre

SUBGOAL 2.1 Develop and demonstrate knowledge that diverse theories and forms of theatre satisfy cultural needs past and present.

EXPECTANCIES

2.1.1 Demonstrate behavioral diversity through imitation.	2.1.2 Demonstrate knowledge of the different kinds of theatre in major cultures and major historical periods.	2.1.3 Demonstrate knowledge of the role of theatre in contemporary American life.
OBJECTIVES—LEVEL 1	**OBJECTIVES—LEVEL 2**	**OBJECTIVES—LEVEL 3**
During the early years, students will be able to:	During the middle years, students will be able to:	During the high school years, students will be able to:
Imitate people, animals, and things from everyday life.	Identify ways in which people in different cultures have used playmaking to imitate daily life.	Demonstrate knowledge of how specific playwrights in major historical periods have imitated life through drama.
Explore differences among people through dramatic play.	Identify ways in which people in different cultures have developed distinctive forms of playmaking.	Demonstrate knowledge of major periods of theatrical history and different cultural theatrical expressions.
Explore through dramatic play, behaviors of fictional characters.	Identify differences between theatre and theatre-derived media and how each presents characters in crisis situations.	Demonstrate knowledge of how Pulitzer Prize winning plays have reflected American life.

**These objectives are representative of a set of sample objectives for each goal and subgoal prepared and validated under the direction of the Maryland Theatre Curriculum Framework Task Force. The sample set of validated illustrative objectives may be found in Appendix A.*

CURRICULUM ASSESSMENT AND DEVELOPMENT

This section will guide curriculum specialists and teachers as they assess existing curricula and develop new curricula. The material is organized around the four essential components of the written school curriculum: an underlying philosophy, the overall goals of the program, the scope and sequence, and the classroom instructional units. Each component is described in terms of its purpose, its specific elements, and how it can be assessed and developed. In addition, an example from an existing Maryland curriculum guide is given for each component.

PHILOSOPHY

A philosophy is an explicit statement of the beliefs that direct all aspects of a school system's curriculum. Developing a philosophy allows educators in a system to reach consensus about the nature of the subject matter as it relates to the instructional program. A clear statement of philosophy, therefore, can aid the school system in developing goals, specifying instructional strategies, and assessing programs.

A comprehensive philosophy should begin by addressing the subject matter, its relationship to society, and its relationship to learners. Based upon a synthesis of these elements, a clear statement should be developed to direct the system in structuring its curriculum.

The Subject Matter

This section should describe the type of subject matter that is to be taught and the disciplines from which the curriculum should be drawn. It should address the underlying premises and values as well as the investigative strategies and processes inherent in these disciplines.

Society

Society's needs in relation to the subject matter should be of primary importance when planning a program. This section of the philosophy should describe these needs and how they can be met by a comprehensive curriculum.

The Learner

The system's set of beliefs about the needs of students is found here. These needs include those influenced by the external demands of society and those that, if met, would lead to personal fulfillment.

The Curricular Statement

The curricular statement is the culminating section of the philosophy. It synthesizes the needs of society and the learner with the subject matter content to produce a rationale for the curriculum.

Developing a Philosophy

In developing a program philosophy it may be useful to review other philosophies in existence at the local, state, and national levels. Implicit beliefs held by the local community should also be identified and considered. Finally, a systemwide consensus should be reached on the key beliefs outlined in the final product.

Example of a Local Philosophy

Theatre is a metaphoric representation of human behavior. A collaborative artistic expression, to which some of the world's greatest artists have contributed, theatre has traditionally served society by depicting individuals engaged in the full range of experience. Because it explores the idea "I am human, therefore nothing human is alien to me," theatre encourages us to share intellectually and emotionally, to explore universal concerns, and to renew the spirit.

Theatre is an integral part of the academic curriculum which uniquely integrates major aspects of other fields of study into its own. Systematic and continued theatre experiences in education provide learners with opportunities to master basic skills, to inquire and discover, to create, and to explore values.

While some students demonstrate special talent and should be assisted in preparing for professional theatre and related careers, all students are entitled to share in theatre experiences which encourage them to develop their internal and external resources, to explore their creative potential, to investigate the social and historical context in which they live, and to expand their critical acumen.

THE NATURE OF THEATRE
Rooted in the universal need for expressive communication, theatre imitates and symbolizes human action in order to explore thought, feeling, and behavior. Of all the art forms, theatre is the most human because its alignment of purpose and mode of expression allow it to closely approximate daily life.

Theatre is a collaborative discipline. Its components are text, actors, director, designers, technicians, and audience—present in differing degrees according to intention, nature, and setting of the theatrical endeavor. Each is influenced by time, place, culture, and personal individuality.

THEATRE AND SOCIETY
Theatre is social in nature. It requires collaboration among artists, technicians, and audiences, thereby enhancing a community's effort to understand itself and its individuals. The concerns of theatre are also the concerns of theatre-derived media (film, television), and are prominent in personal life, public life, commerce and leisure. Because theatre is an amalgam of all the arts, it has unusual power to inform and instruct as it entertains. While "playing" with our fears, hopes, dreams, and aspirations, theatre allows us to make meaning that enhances the possibility of our knowing and living successfully with one another.

THEATRE AND THE LEARNER
Theatre actively involves students as observers, organizers, creators, and evaluators. Through multisensory experiences, they are assisted in developing knowledge, skills, creative expression, and values. Because of the interdependency of those involved in the production of theatre, students develop competencies beneficial to all: self-esteem, social consciousness, and responsible action. Each individual is essential to the group endeavor.

As students engage in dramatic activities as part of the curriculum, they are able to integrate both their intellectual and emotional capacities. As they engage in theatre study, students are able to focus on the requirements of the artistic discipline.

Theatre activities lend themselves particularly to languaging competencies, to interdisciplinary investigations of history and culture, and to such problem-solving skills as hypothesis testing and decision making. Theatre is also an ideal vehicle for perfecting lifelong consumer skills.

THEATRE CURRICULUM
A theatre curriculum is developed and structured by scope and sequence. It is the organized means by which students may be assisted in establishing a life-long relationship with theatrical expression. Organized curriculum in theatre should meet both the broad and specific needs of students through the study of theatre as an art form, for its historical and cultural contributions, for its relationship to society and for its importance to the individual.

Theatre experiences K–12 are intended to encourage students to explore aspects of their development, to express themselves creatively, to develop intellectual and physical discipline, and to reflect on universal issues.

GOALS

Goals are broad generalized statements derived from the philosophy that determine the curriculum. They set the direction of the program by identifying those learner outcomes to be achieved through the program.

Since program goals are broad, subgoals may be used to define the major areas covered by each goal. Additional levels of behavior statements may be written to further specify the expected behaviors within each subgoal.

Developing Goals

Goals should be developed from and thus reflect the system's philosophy. The chosen set of goals should at minimum incorporate all of the goals and subgoals from the state while addressing the specific needs of the community and special populations of children.

Example of a Local Set of Goals

The following comparison shows how a local set of goals has incorporated the required state theatre goals:

A LOCAL SET OF GOALS	STATE THEATRE EDUCATION GOALS
Through the study of theatre, the student will:	
1. Heighten personal enjoyment of the theatrical arts, developing personal aesthetic standards through critical exposure to the efforts of others.	Goals 1, 4
2. Develop an awareness of and confidence in one's self through interacting with others.	Goals 1, 3
3. Demonstrate competency in handling stage tasks and developing skills as performer, technician, and member of the audience.	Goals 3, 4
4. Demonstrate understanding of the theories and history of theatre, drama, and art.	Goals 2, 4

SCOPE AND SEQUENCE

A scope and sequence is a picture of the entire curriculum from the school system level. It provides a broad overview of the content of the curriculum and illustrates the sequencing of the material from kindergarten through the twelfth grade.

In any scope and sequence certain key elements must be presented for each unit or course: the title or topic, a narrative describing the goals and subgoals to be taught, and the placement of the unit or course within the school program.

Developing and Assessing a Scope and Sequence

The first step for developing a new scope and sequence, or modifying an existing one, is to review the current curriculum. It may be helpful to answer the following series of questions about the current scope and sequence.

1. Do the topics covered adequately meet the desired scope of the program?
2. Is the content, as well as its placement, appropriate for the developmental levels of the various types of learners?
3. Is each of the system's goals incorporated into the current scope?
4. Does the sequence follow a logical order and allow for recycling material when appropriate?

The answers to these questions should be examined and recommendations made for needed changes in the scope and sequence. Once this needs assessment has been completed, the scope and sequence should be revised to reflect the newly developed philosophy and goals.

Example from a Local Sequence

There are a variety of ways a sequence could be structured and still meet the recognized needs of a system. The following example describes sequences for learners at levels I, II, and III.

LEVEL I

Let's Pretend
Imitative Dramatic Play
Creative Dramatics
Beginning Roleplay
Mime

Puppets!

Theatre Around the World
Theatre in Relation to Holidays
Theatre of Other Cultures

The Play's The Thing . . .
Seeing Plays
Appropriate Audience Behavior
Introduction to Theatre Terminology and Production Elements

On Stage
Reading Plays
Choral Reading
Basic Acting Skill Development
Knowledge of Stage Directions
Script Work
Sharing the Stage Space
Rehearsal and Performance

Let's Write a Play
Story Development (beginning, middle, end)
Dramatic Conflict
Setting
Characters
Dialogue
Resolution

LEVEL II

Exploring Roles
Improvisation
Advanced Mime
Advanced Roleplay
Examining Stereotypes and Stock Characters

Creating an Ensemble
Group Dynamics
Group Roles
Developing Characters
Rehearsal Responsibilities and Behaviors

Theatre History
Theatre's Roots
Theatre as a Ritual
Theatre in Other Cultures
Ethnic Influences and Contributions
Theatre Styles and Forms
Contemporary Theatre

Seeing is Believing
Attending Plays in the Community
Appropriate Audience Behavior
Meeting with Theatre Professionals
Evaluating Performances
Critiques: Oral and Written

In The Spotlight
Reading Plays
Extending Acting Skills
Increasing Awareness of Theatre Elements and Terminology
Technical Design
Reader's Theatre
Scene Study
Rehearsal and Performance
Evaluating One's Own Performance and the Performance of Others

Playwriting
Reading and Analyzing Scripts
Plot Development
Characters and Character Development
Dialogue

LEVEL III

Introduction to Theatre
The Acting Process
Basic Stage Movement
Basic Vocal Techniques
Script Analysis and Interpretation
Stage Production Procedures
Theatre History—An Overview

Theatre I
Mime
Ensemble Acting
Characterization
Production Text Analysis
Theory and Criticism
Historical/Social Context of Acting

Theatre II
Reader's Theatre
Acting for Arena, Thrust, and Proscenium Stages
Elements of Directing
Design Elements and the Production Concept
Actors and the Business of Theatre
Using Theory and Criticism in Play Analysis

Theatre III
Acting Styles
Acting for the Camera
Directing Projects
Technical Theatre Design Projects
Development of Critical Theories

Elective: Play Production
Theatre Architecture
Scenic and Costume Design
Stagecraft
Lighting Design
Makeup Design
Music and Sound Design

Elective: Directing
The Director's Function
Production Concept and Style
Script Selection
Auditioning and Casting
Fundamentals of Composition and Picturization
Fundamentals of Movement and Rhythm
Play Adaptation

Elective: Development of Theatre
Greek Theatre and Roman Tragedy
Commedia dell' Arte and the Medieval Stage
Elizabethan Stage and Shakespeare
Restoration Comedy to Modern Theatre
Non-Western Theatre

Example from a Local Scope

The scope of each course or unit is described through a narrative and a listing of the goals and subgoals covered. Though two school systems may teach the same sequence (that is, the same topic at the same grade level), the scope of that course or unit may be different. The following is an example of a local system scope for courses in three grades in level 1.

1st Grade

The theatre program for the first grade focuses on basic theatre concepts and skills. Projects are designed to allow students to explore through personal experience: to imitate, to investigate the senses, to share ideas and feelings, to recognize the need for collaboration in theatrical activities. The first grader will come in contact with a variety of materials and processes and through related theatrical activities will develop the theatrical skills that enhance competence in other areas of learning.

The first grader will:
- Develop a better understanding of self, family, and community.
- Identify how each of the senses contributes to knowing and feeling.
- Reinforce communication skills.
- Develop self-confidence and accept responsibility.
- Engage fully in dramatic play and creative drama.
- Demonstrate appropriate audience behavior.

First grade theatre meets the following state subgoals:
1.1, 1.2
2.1, 2.2
3.1, 3.2, 3.3
4.1, 4.3

[redacted]

2nd Grade

The theatre program for the second grade focuses on applied theatre concepts and skills. Greater attention is given to the details of sensory and emotional experiences. Communication and attending skills are emphasized. Students are encouraged to share creative ideas with others. Through related theatre activities, the second grader will enhance competence in other areas of learning.

The second grader will:
- Develop a better understanding of neighborhood, community, and occupations.
- Distinguish various behavioral roles: home, classroom, playground.
- Use dramatic play and creative drama as a means of clarifying and sharing ideas and feelings.
- Use costumes and properties to enhance theatre activities.
- Work well with others, express personal preference, and assume responsibility.

Second grade theatre meets the following state subgoals:
1.1, 1.2
2.1, 2.2
3.1, 3.2, 3.3
4.1, 4.3

[redacted]

3rd Grade

In the third year of the theatre program, the student will build on skills and reactions developed in previous theatrical experiences. Greater emphasis is placed on careful use of the voice and body. Perceptual and response skills are enhanced by continuing efforts to develop sensory acuity. Students experience a wide variety of theatrical activities which allow them to demonstrate more advanced skills as they consciously plan their work and make aesthetic judgments. Through related theatre activities, the third grader will enhance competence in other areas of learning.

The third grader will:
- Interpret character motivation and behavior in creative drama, film, television, and plays.
- Use movement and voice to communicate thoughts, and feelings.
- Apply problem-solving techniques to theatrical activities.
- Present theatrical activities based on a variety of stimuli.
- Gain in self-confidence and be more accepting of others.

Third grade theatre meets the following state subgoals:
1.1, 1.2
2.2
3.1, 3.2, 3.3
4.1, 4.3

[redacted]

K-8

A K–12 Theatre Education Match with the State Theatre Education Goals

		STATE SUBGOALS										
		1.1	1.2	2.1	2.2	2.3	3.1	3.2	3.3	4.1	4.2	4.3
K	Oral Exchange of Experience	X					X					
	Role Playing	X					X		X			
1	Listening for Understanding	X					X		X			
	Use of Oral Language	X					X					
	Expressive Creative Thoughts	X					X					
2	Exchange and Understanding of Ideas	X					X			X		
	Oral Expression of Thought and Feelings	X					X					
3	Summarize Sequentially							X		X	X	
	Listening Analytically		X						X	X		
4	Sequential Relating of Narratives	X	X				X					
	Assessment of Narratives	X	X							X	X	
5	Oral Descriptions	X	X				X					
	Criticism of Peer Creativity	X	X				X			X	X	
6	Oral Reports	X	X				X					
	Criticism of Oral Reports	X	X				X			X	X	
7	Logical Presentation of Extemporaneous Speeches	X	X				X					
	Writing of Others	X	X				X					
	Comprehension of Cause and Effect	X	X				X			X	X	
	Predictions of Plot Outcomes	X	X				X			X	X	
8	Introduction of Dramatic Structure	X	X	X	X	X		X		X	X	
	Basic Theatre Terms and their Origins		X	X	X						X	

Example of a Local Match with State Theatre Education Goals

To assess local programs it is helpful to complete a match between goals established by the local system or the state and the goals implicit in the current scope and sequence. The following is an example of such a match.

9-12

9-12

	STATE SUBGOALS										
	1.1	1.2	2.1	2.2	2.3	3.1	3.2	3.3	4.1	4.2	4.3
Theatre Arts											
Improvisation	X	X									
Voice	X										
Movement	X										
Stage Etiquette	X	X	X								
Theatre History (Overview)	X		X	X							
Characterization	X	X			X						
Functions of Scenery and Lighting						X	X	X	X	X	X
Play Production											
Role Playing	X	X	X	X	X	X	X	X			
Scene Development	X	X	X	X	X	X	X	X			
Directorial Functions						X	X	X	X	X	X
Set Construction						X	X	X			
Theatre History (Specific)											
Acting Methods Some											
Oral Interpretation	X	X	X	X	X	X	X	X	X	X	X
Design, Lighting, and Set						X	X	X	X	X	X
Independent Play Production											
Concentrations											
Acting	X	X	X	X	X				X	X	X
Directing	X	X	X	X	X				X	X	X
Design						X	X	X	X	X	X

INSTRUCTIONAL UNITS

An instructional unit describes how a topic at a particular grade level is to be taught. It is a guide for teachers to use in working with their students.

An instructional unit consists of several important elements:

— the title or topic to be covered;
— a narrative or outline describing the content to be covered;
— a set of objectives derived from the goals and subgoals and defining the scope of the unit or course;
— the activities necessary to reach the objectives;
— a list of resources, equipment, and supplies;
— a description of the evaluation procedures needed to determine whether or not the objectives have been met.

How Are Instructional Units Developed?

The first step in developing an instructional unit is to examine existing ones. It may be helpful to answer a series of questions about them:

1. Do the objectives build toward designated goals and subgoals and do they cover the scope of the topic?
2. Is the content, including skills, adequate enough to cover the topic and is it current?
3. Are the activities adequate for reaching the objectives, and are they appropriate for the learner?
4. Is the sequence of learning activities within the unit logical?
5. Are the resources listed adequate for the activities?
6. Does the evaluation relate directly to the stated objectives?

A series of decisions must then be made. First, is it possible simply to revise the existing units? Second, are units available from an outside source that could be adapted to meet the identified needs? Third, if not, how can new units be developed locally to improve the curriculum?

Once these questions have been answered, it may be helpful to pilot any resulting curriculum changes. The evaluation of such a pilot can be useful in further refining the new curriculum.

Example of an Instructional Unit

PLAYWRITING LEVEL 2

UNIT DESCRIPTION

The Playwriting Unit will extend experiences in playmaking by providing opportunities for students to read and analyze short plays and to write scenes. Students will work together and alone in activities that will enhance understanding and skill development. Emphasis will be placed on translating understanding of playwriting into the writing of performable material. Emphasis will also be placed on development of personal response. Discussion, reading, field trips, contacts with writers, observation, trial-and-error projects, and revising will further establish the broad and specific goals of the unit.

UNIT GOALS

The following state theatre education subgoals are met in this unit:
1.1, 1.2
2.2, 2.3
3.1, 3.2, 3.3
4.1, 4.3

UNIT OBJECTIVES

By the end of the unit, students will be able to:

1. Identify cause and effect in plots and character behavior.
2. Predict probable behaviors of characters based on background information and specific circumstances.
3. Suggest alternative courses of action in plots and predict results of them.
4. Distinguish between "character" and "actor" in live theatre and television.
5. Recognize and use the formal characteristics of a dramatic script, including identification of speakers, dialogue, and stage directions.
6. Ask appropriate questions about the structure of plots, motivations of characters, and character-specific dialogue.
7. Convert material from narrative to dramatic modes.
8. Demonstrate knowledge of a planning process for writing a scene.
9. Write a scene in which dialogue imitates daily speech and also reveals character motivation.
10. Re-write a scene after obtaining critiques from others.
11. Identify and discuss career opportunities in playwriting.

VOCABULARY

Playwright/playwriting
Plot/setting/character/theme
Static and dynamic characters
Characterization
Motivation
Aesthetic distance
Willing suspension of disbelief
Script/text
Dialogue

UNIT PREREQUISITE EXPERIENCES

Reading/discussing plays
Seeing/discussing plays
Knowledge of the significance of the playwright to theatre. Other writing based on observation of people, with specific attention to description of behavior and conversation.

UNIT LEARNING MATERIALS

Library of plays
Access to writers, particularly playwrights if possible
Tape recorders
Space and performers

SAMPLE LEARNING STRATEGIES

1. Using a scene from a contemporary play, identify examples of cause and effect, character-specific dialogue, indications of motivation, and stage directions.
2. Using a tape recorder, collect typical conversations. Analyze the conversations and write a "home" scene and a "school" scene creating appropriate dialogue.
3. Identify and analyze a fairy tale for cause and effect and for character behavior. Write a plan for changing the tale into a dramatic script.
4. Using the written plan, convert the fairy tale into a dramatic script.

SAMPLE ASSESSMENT TASKS

1. Based on the reading of a play, lead a discussion on how the same story might be told in a novel or short story.
2. Listen to an oral critique of a scene written by a fellow student; write a report identifying the criteria used in the critique.
3. Using a scene you have written, meet with a director and actors who will enact it; explain your intentions as a writer and answer their questions.
4. Working with peers, observe a performance of the scene you have written; engage in a critique of the script. Revise the script.
5. Engage in a critique with a professional playwright of the revised scene. Make revisions again.

SELECTED RESOURCES

Grote, David. *Script Analysis: Reading and Understanding the Playscript for Production.* Belmont, CA: Wadsworth, 1985.
Kerr, Walter. *How Not to Write a Play.* New York: Simon Schuster, 1955.
Kline, Peter. *The Theatre Student: Playwriting.* New York: Richard Rosen Press, 1970.
McGowan, Kenneth. *A Primer of Playwriting.* New York: Random House, 1951.
Smiley, Samuel. *Playwriting: The Structure of Action.* Englewood Cliffs, N.J.: Prentice-Hall, 1971.
Van Druten, John. *Playwright at Work.* Wesport, CT: Greenwood Press, 1953.
Ward, Winifred. *Playmaking with Children.* New York: Appleton-Century-Crofts, 1957.

APPENDICES

Appendix A: A Sample Set of Illustrative Objectives 26
Appendix B: Required Maryland Competency Objective 30
Appendix C: A Glossary of Theatre Education Terms 31
Appendix D: The Maryland Theatre Curricular Framework Task Force 32
Appendix E: The Maryland Theatre Curricular Framework Review Panel 33
Appendix F: The National Review Panel for the Maryland Theatre Curricular Framework 34

APPENDIX A

A Sample Set of Illustrative Objectives

SUBGOAL	LEVEL 1
1.1	• Identify common events and situations in various theatre activities. • Identify common human behaviors in various theatre activities. • Identify universal themes depicted in various theatre activities.
1.2	• Demonstrate an understanding of imitation as fundamental to all theatrical experience. • Demonstrate an understanding of the functions of language and action in theatre. • Demonstrate an understanding of space, time, and energy as theatrical elements.
2.1	• Imitate people, animals, and things from everyday life. • Explore differences among people through dramatic play. • Explore, through dramatic play, behaviors of fictional characters.
2.2	• Explore the difference between performance and audience space, performing and attending, and attending and responding. • Explore the difference between pretending and real-life behavior. • Explore the need for conventions in theatre.
2.3	• Recognize that dramatic play and creative dramatics may contain dialogue, narration, and shifts in time and space. • Illustrate features of dramatic text through storytelling. • Illustrate dramatic text through creative dramatics, mime, and improvisation.
3.1	• Explore sound and movement as a means of self-expression and communication. • React spontaneously to environmental stimuli as a means of theatrical expression. • Develop imagination through dramatic play and creative dramatics.
3.2	• Experiment with characterization by observing and imitating others. • Demonstrate a basic awareness of theatrical cause and effect. • Understand the relationship between actor and audience.
3.3	• Demonstrate willingness to participate with others in theatrical activity. • Respond to the ideas and behaviors of others in theatrical activity. • Respond positively to rules governing theatrical activity.
4.1	• Respond constructively to works of art created by others. • Demonstrate the ability to discuss one's contribution to theatrical activity with a balance of pride and modesty.

	• Establish patterns of aesthetic response that are based on high standards theatrical activity.
4.2	• Develop a vocabulary for discussing strengths and weaknesses of theatrical productions.
	• Discuss expectancies for theatre activity.
	• Identify differences between personal opinion and theatre criticism.
4.3	• Develop trust in group criticism.
	• Develop confidence as a result of constructive peer criticism.
	• Improve skills as a result of positive, affirming criticism and increased confidence.

SUBGOAL	LEVEL 2
1.1	• Recognize how theatre reflects individual and peer concerns.
	• Recognize how theatre reflects concerns of the extended community.
	• Recognize how theatre reflects universal concerns.
1.2	• Demonstrate an understanding of how the elements of theatre are extracted from human experience.
	• Identify the elements of theatre in various theatrical experiences.
	• Demonstrate an understanding of how the elements of theatre can be used in a variety of ways to achieve aesthetic effect.
2.1	• Identify ways in which people in different cultures have used playmaking to imitate daily life.
	• Identify ways in which people in different cultures have developed distinctive forms of playmaking.
	• Identify differences between theatre and theatre-derived media and how each presents characters in crisis situations.
2.2	• Identify various conventions of theatrical activity and their origins.
	• Identify ways in which theatrical conventions developed over many historical periods.
	• Explore the evolution of theatrical architecture and its effect on play production.
2.3	• Read plays and discuss their components.
	• Attend a variety of plays and discuss how their texts have been translated into productions.

	• Read and respond to various writings about theatre.
3.1	• Use improvisation as a rehearsal technique in play production.
	• Use sensory recall to enhance characterization.
	• Create, produce, and perform an improvised play.
3.2	• Use theatre vocabularly such as proscenium, aside, motivation, and blocking.
	• Construct a setting for a theatrical activity.
	• Participate in rehearsal, production, and performance of theatrical activities.
3.3	• Identify the responsibilities of playwrights, directors, actors, and designers.
	• Identify the responsibilities of various technical contributors to theatre.
	• Identify theatre management responsibilities.
4.1	• Identify ways in which various experiences in theatrical activities have expanded personal response to theatrical experiences.
	• Identify ways in which reading and discussion have expanded response to new theatrical experiences.
	• Demonstrate understanding of the need for aesthetic response to be both intuitive and informed.
4.2	• Refine a list of critical standards for use in theatre criticism.
	• Use refined and expanded critical standards in evaluating class assignments and school productions.
	• Use refined and expanded critical standards in evaluating out-of-school productions.
4.3	• Demonstrate acceptance of and develop skills in giving constructive criticism.
	• Apply established criteria in judging the effectiveness of personal contributions or assignments in acting, directing, and technical theatre.
	• Apply established criteria in evaluating peer performance in classroom activities as well as school-wide performances.

SUBGOAL	LEVEL 3
1.1	• Recognize how theatrical form and content evoke aesthetic and social response.
	• Recognize theatre's importance as a form of aesthetic expression throughout history.
	• Recognize how other art forms contribute to the aesthetic effect of theatre.
1.2	• Identify and demonstrate an understanding of theatre elements in script analysis, production design, directing, and acting.
	• Understand the role of the elements of theatre in achieving unity of effect.
	• Compare the elements of theatre with elements of art, music, and dance.

2.1	• Demonstrate knowledge of how specific playwrights in major historical periods have imitated life through drama.
	• Demonstrate knowledge of major periods of theatrical history and different cultural theatrical expressions.
	• Demonstrate knowledge of how Pulitzer Prize-winning plays have reflected American life.
2.2	• Demonstrate knowledge of how theatrical conventions effect acting performances and audience response.
	• Demonstrate knowledge of how playwrights have expressed universal themes over many historical periods.
	• Demonstrate knowledge of how technological advances have effected theatre productions.
2.3	• Recognize that a variety of opinions about theatre is desirable.
	• Identify ways in which contemporary approaches to theatre evolve from theories, traditions, and practices of the past.
	• Demonstrate awareness that a broad background of theatre knowledge effects the degree and quality of personal theatre response and practice.
3.1	• Graphically represent a production concept for a play.
	• Engage in improvisation to explore the subtext of a script.
	• Design a set, lighting plot, or sound plot, consistent with a specific concept.
3.2	• Analyze and interpret a published script.
	• Create a variety of characters drawing from recognized acting methods.
	• Apply various historical and contemporary approaches to theatrical performances/productions.
3.3	• Demonstrate social responsibility during the rehearsal process.
	• Demonstrate social responsibility for the duration of performances and post-performance activities.
	• Demonstrate social responsibility as an audience member.
4.1	• Present and defend orally judgments about a variety of theatrical activities.
	• Write critical reviews of a variety of theatrical activities.
	• Demonstrate as a peer teacher ways of improving theatrical activities.
4.2	• Demonstrate an understanding of the role and responsibility of the theatre critic.
	• Analyze theatrical theories and criticism from a variety of sources.
	• Demonstrate critical skills in preparing written critiques of theatrical productions.
4.3	• Facilitate ensemble effect through self- and peer evaluation.
	• Demonstrate personal behavior which subordinates personal needs to the aesthetic and technical requirements of the production.
	• Refine and apply standards of criticism to include ensemble effect.

APPENDIX

B

Required Maryland Competency Objective: Placement within Framework Goals and Subgoals

The State Board of Education requires each Maryland school system to "provide a comprehensive program in the arts . . . in accordance with guidelines established by the State Department of Education." (COMAR 13A.04.07.01.A) In Grades K–8, the instructional program shall encompass the following objective from the Arts/Physical Education section of the *Declared Competencies Index:*

5.2.1.3 Participate in introductory performing arts activities

The expected outcomes of programs in theatre related to the competency and objective set forth in COMAR 13A.03.01.04 are described in "The Arts/Physical Education Program Requirements," State Department of Education, Project Basic Office, Resource Paper 12, 1981.

The required program outcomes addressed for theatre in "The Arts/Physical Education Program Requirements" are described below in relation to the framework subgoals that subsume their content.

EXPECTED OUTCOMES	FRAMEWORK SUBGOALS
—The use of the voice and body as communication tools	1.1, 1.2, 2.1, 3.1, 3.2, 4.1, 4.2, 4.3
—Audience behaviors and responsibilities	2.2, 3.2, 3.3, 4.1, 4.2

APPENDIX

Theatre Curricular Framework Glossary

Aesthetics The branch of philosophy that deals with theories of art and beauty

Aesthetic Pertaining to those characteristics of a work that place it somewhere on the scale of beautiful to ugly (While aesthetic qualities vary according to one's knowledge, experience, and point of view, traditionally they include harmony, unity, moderation, and verisimilitude.)

Aesthetic Judgments Decisions about a work of art made on the basis of what one thinks is beautiful or artistic

Conventions Commonly accepted devices, principles, procedures, and forms that allow various freedoms and restrictions to exist in theatrical activities, e.g., the stage curtain; curtain calls; applause; asides; soliloquies; the three unities of time, place, and action

Collaborative Process The cooperative endeavor required to produce and perform a play (This process requires close attention to individual responsibility, willingness to share ideas and tasks, assistance to others, and team effort.)

Craft Skill; Technique; doing a job with careful attention to detail and discipline

Creative Drama Improvised drama containing a structure usually consisting of a beginning, middle, and end; usually applied to theatrical activity for children

Drama A written or unwritten scenario intended for stage presentation; the script of a play

Dramatic Play The imitative play of young children that mimics the actions and characteristics around them; fragmentary and random, it does not have a clear structure

Elements of Theatre Components of theatrical activity: space, time, imitation, action, language, energy

Ensemble Effect The result of harmonious blending of the efforts of the actors in a production (This term sometimes also indicates the result of the blending of all the artists and craftspeople involved in a production.)

Form The shape and structure of a theatrical activity; the organization of the elements of theatre into a distinct order, e.g., musical comedy, melodrama, tragedy

Spectacle All visual elements of a production: scenery, properties, lighting, costumes, makeup, physical movement

Theatrical Activities Improvisation, creative drama, storytelling, choral reading, story dramatization, story theatre, puppetry, readers' theatre, role playing, theatre games, mime, creative movement, and the like

Willing Suspension of Disbelief Acceptance of theatrical conventions; acceptance of the illusion created in the theatrical activity or performance

APPENDIX

D

The Maryland Theatre Curricular Framework Task Force

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Note: Positions indicated are those held at the time of initial service on the task force or review panels.

APPENDIX

The Maryland Theatre Curricular Framework Review Panel

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APPENDIX

The National Review Panel for the Maryland Theatre Curricular Framework

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